

# A Ram Sam Sam

Round from Morocco

The musical score is written in 4/4 time on a single treble clef staff. The key signature has one flat (B-flat). The lyrics are written below the notes. The first staff contains the first line of the song. The second staff starts with a measure rest marked '3' and contains the second line. The third staff starts with a measure rest marked '6' and contains the third line. A double bar line is at the end of the third staff.

A ram sam sam, a ram sam sam, Gu - li

gu - li gu - li gu - li gu - li ram sam sam. A ra - fi, a

ra - fi, Gu - li gu - li gu - li gu - li ram sam sam.

## Actions:

"A ram sam sam"

"Guli guli"

"A rafi"

Pound fists. right over left, then left over right.

Pull hands apart gesturing as if something were "gooey".

Spin index fingers on either side of the head (like someone is crazy). ending with the fingers pointed up.

## SINGING

Sing the entire song with the suggested hand actions. Then teach the melody and actions together in two measure parts with the students echoing the teacher. Then do four measure parts and finally the whole song. This is a two-part round from Morocco. The words are nonsensical. Once the children are comfortable singing the entire song unaccompanied, sing it as a round. A good way to introduce round singing for children so the students do not have a shouting match is to have the children sing together lightly the first part while the teacher sings alone on the second entrance. This forces the children to use light voices and listen more carefully to the second part. Then invite a few students to join the teacher on the second entrance always suggesting they listen carefully. Finally, divide the class into two parts without teacher assistance.

## PLAYING

This is a two chord song which could be easily accompanied with autoharp. Common instruments found in music from Morocco are tambourines, hand drums, castanets, bells, and accented hand claps. Help the students find the three basic rhythm patterns in this song and assign an instrument to play one of these parts as an accompanying ostinato.

## CREATING

The following activity can be used to encourage improvisation. Assign four different instruments like tambourine, high hand drums, castanets or rhythm sticks, and finger cymbals to selected students. Then have all students walk about the room on the beat while singing the song in unison. The teacher plays a low hand drum to reinforce the beat. At the end of the singing everyone freezes and the teacher plays four beats alone to introduce the improvisation section. Each instrument group takes turns improvising eight beats of rhythm over the low drum beat, first the tambourines, then drums, sticks, and cymbals. There is a four beat interlude and the movement and singing starts again. (Remind students about the pick-up note.) Repeat this as often as needed. If you do not have enough instruments for every student to have one, you can assign the students numbers so they know who gets the instruments next... "This time the number two players get their turn on the instruments." Etc. With proper preparation this change can happen without missing a beat in the activity.

## LISTENING

You can do a follow-up activity with improvisation. Using non-pitched percussion instruments, do a musical question/answer activity. The teacher plays a four or eight beat rhythm and individual students answer by playing either an exact repeat of the rhythm (repetition) or something different (contrast). The other students listen and decide whether the answer was repetition or contrast.

## CURRICULUM INTEGRATION (Social Studies)

Have students find Morocco on a map of Africa. Morocco is unique because its location placed it at the center of trade from western Africa, to Egypt, to Europe. As a result the music of Morocco shows a cultural mix. Have students research more about Morocco to discover what other aspects of Moroccan culture has been impacted by the cultural exchange.